

Movie Makers

May-June 2005

Volume 15 No 3

The American Motion Picture Society

Sponsors of the world's longest continuing film and video festival
www.ampsvideo.com

Directing actors - Part 2 - Developing the script by Stuart Rumens

In the last issue I said that you should not even think about giving your talent any direction until you are satisfied that the dialog is speakable. And I said that if the dialog is competently written competent actors will do the job for you with little or no direction. If the script is not competent I said fire the writer.

Now let's be realistic. You can't fire the writer because s/he's your pal, neighbor, colleague, lover or yourself. You have to make do with the script you've got—make do and mend—well, not so much mend as develop. Even if your writer is competent the script has to be developed.

What is script development? What exactly is it that needs to be developed? It isn't the plot. The plot is a minor component

and it has little bearing on the film's worth. What needs to be developed is the narrative. Let's be clear about narrative. It's the stuff in between the plot and it constitutes more than 90% of any movie. It's story telling padding and without it no movie would run much longer than ten minutes.

Let's think about a movie we all know, North by North West. Here is the plot of Hitchcock's classic thriller:

Cary Grant is abducted by James Mason's espionage group.

He escapes but is implicated in the murder of a UN delegate and becomes a fugitive from both Mason and the authorities.

He falls in love with Eve Marie-Saint.

He establishes his innocence but re-involves himself with Mason to save the girl.

He saves the girl.



That's the plot. All the rest is narrative. You could make the movie of North by North West plot on a record breaking next-to-nothing budget with a record-breaking running time of five minutes. But of course nobody would want to watch it. What keeps us watching is the narrative and what keeps us riveted is good narrative. What characterizes so many amateur movies is poor narrative and what

characterizes so many amateur movies is not poor narrative but a lack of narrative, sometimes a complete absence of narrative. That's why so many amateur movies are so short. It's not because the plots are thin, every plot ever conceived can be thinly stated in just a few lines. No, it's because they have no narrative volume, no story telling.

Let's go back to Hitchcock to check that what I am saying is true. Am I really saying that the unforgettable prairie stop crop dusting scene is not part of the plot? Yes, it's just another narrative episode in Cary Grant's fugitive mode. If you cut out

inside...

Page 1 Directing Actors Part 2 by Stuart Rumens

Page 2 cont....Directing actors.

Page 3 Thanks to Matt Jenkins and News flashes

Page 4 My system by Richard Swain

Page 5 cont...My system by Richard Swain and Festival Update

Page 6 Technical tips and Practical equipment review.

Page 7 Editorial, Important notice, and Websites

the scene the plot would be unaffected, he would simply get to the Mount Rushmore plot-resolution-showdown a bit sooner.

Most amateur movies need to get to the resolution a good deal later and that means keeping the audience waiting—developing some narrative. How? By inventing stuff that has nothing to do with the plot and everything to do with your principal characters, and especially your protagonist, in ordinary, everyday situations, at work, with the family etc.

This is how it works. Suppose that your protagonist is diagnosed with cancer, this will kick start your plot—but not yet. You must not allow the plot to be revealed at the start. The cancer revelation must be delayed since it will cause your protagonist to behave in the manner of a terminally sick man. Plots put characters into extraordinary situations. Their behavior is then extraordinary and their everyday inclinations and motives are concealed. If we are to sympathize with your protagonist we first need to know him as a happy, healthy person—before the pressures of the plot are applied. Before you allow the plot to take its first turn you must expose your characters to your audience in pre-plot narrative.

Pre-plot narrative is fundamental to gaining audience empathy with the characters and it is crucial to the actors' process of character building. How can an actor find out who he is if the plot pressure is thrown at him in the first scene? How can your protagonist know how he will react to being diagnosed with cancer if he doesn't know who he was before the diagnosis? He can't, hence the essential need for pre-plot narrative.

Narrative development allows you to invent peripheral characters, these are a narrative joy. They can bring your film to life since they are not constrained by plot requirements, they can be compellingly individualistic and idiosyncratic. If you have a restaurant scene you can have a waiter with an outrageous hair-piece or a prosthetic hand. You can make him a sly eavesdropper or a clumsy slob. Once you've invented him you'll be loathe to leave him, anonymous in the background. Now you're tempted to bring him into the action, even to give him a few lines. Good, this is narrative development. But now you're worrying that the waiter's involvement is going to interrupt important dialog exchanges at the table. That's the whole point, the objective, to spin out the action with interruptions and distractions to keep the audience waiting.

After the plot-problem has been disclosed you should invent further narrative episodes to de-

Directing actors - Part 2

lay the final plot resolution. Thus, the film's total volume is ten or twenty greater than that of the plot alone. Yes, its padding but that is what movies are chiefly made of.

Narrative development may allow you to invent peripheral characters, but you have to do it, they won't invent themselves. Its much easier to omit the restaurant scene and avoid the bother of peripheral characters. In any scene in which only the plot characters are present ask yourself: can I transfer the action to a different location where my characters will react with waiters, news vendors, cab drivers, hotel clerks etc? In every instance that you do this you will elevate the quality of your script.

Development—one thing leads to another. You can't just let your eccentric waiter do his thing in isolation. Your principals have to interact with him—always truthfully within their own defined characters. Thus, the invention of the waiter, a peripheral character, compels you to give your principal characters greater depth.

Narrative scenes and their peripheral characters are not a part of the plot, and they can be completely unrelated to the plot. But the trick, not always easily achieved, is to hook narrative action loosely into the plot and to give peripheral characters some plot related piece of action or line of dialog.

Remember in *North by North West* when the prairie-stop farmer in the trilby hat says "That's funny, that plane's dusting crops where there ain't no crops."

The creation of peripheral characters most valuably allows the principal actors to develop their own characters. They won't thank you for a neat plot but they will bless you for narrative action and dialog outside the plot and they will take their performances into otherwise unexplored areas.

A selection of the 2004 Festival Winners on DVD or VHS is available for loan. The program runs for approximately 90 minutes and comprises *Home* by Pat & Brian Deakin, *Elegia* by Geoff Addis, *Anne & Celeste* by Audrey Axelrod, *My Name is George* by Jim Beach, *Gerettet* by Oskar Siebert, *The First Concert* by Dicie & Ken Sizemore, *Feeding Frenzy* by Mark Levy, *Love Elusive* by Tyler Holtman, *Fingertips* by Chase Holtman and *Unseen* by Tyler Holtman. To borrow a copy please e-mail: ned@ampsvideo.com

Thanks to Matt Jenkins

It is time to say a big THANK YOU to Matt Jenkins who has edited Movie Makers for the past six years. Due to pressure of work Matt has had to relinquish the Editorship but we are pleased to say that he will remain a Director of AMPS.

For those members who have not had the pleasure of meeting Dr. Matt Jenkins he is Associate Professor of Communication at Cameron University and an award winning documentary maker. Matt has produced documentaries on subjects ranging from atomic cannons to anti-Hollywood film makers. His current project is about Historical Treasures, stories of our past centered around human made objects of historical significance and the people associated with them.

It is fair to say that without the work of Matt Jenkins and Roger Garretson AMPS would have quietly disappeared from the scene and along with it the world's longest continuing film and video festival.

The value of their contribution cannot be overestimated

As the editor of Movie Makers Matt has faced the challenge every editor faces; where are the writers and contributors? Fortunately Matt has found them and also written many articles himself for the Newsletter and we are looking forward to more of his contributions in the future.

The Newsletter is the glue that holds AMPS together and producing an eight page newsletter every two months is a challenge that Matt has met with success.

Matt, thanks for all your hard work, thanks for editing the Newsletter and at various times being Festival Chair and Chair of the Festival Judging Panel.

Matt Jenkins, your contribution to AMPS is greatly appreciated. Thank you.

News flashes

Wanted - an Editor for the Newsletter! As you will have read in the item above we are now without a regular editor for Movie Makers. At present we use Microsoft Publisher for setting up, but that's the easy part, you will have to seek out and persuade members, and others, to write articles, to produce six; eight page issues per annum and deliver on time for the printer. Interested? Please contact: ned@ampsvideo.com

The Ten Best of the West is open for entries with a closing date of July 1st so it is time to get to work. Rules and an entry form are available at the Victoria Club site:

www.victoriavideoclub.tripod.com

click on events and then Entry form and Rules. Early submission appreciated.

Congratulations to Chase Holtman, winner in the 2004 AMPS Festival for the Best Experimental Film and runner up in the student category. Chase has been accepted as a film major in Chapman University's prestigious film program.

Red Rock Blues - awarded Silver Plus at 2005 BIAFF.

AMMA International Motion Picture Festival - now open for entries. Access rules and entry form from our website, closing date July 15th, most formats accepted including PAL DVD.

Ideas for features in Movie Makers: "My Set Up" a look at member's experience with their production chain; their camera, edit system and DVD/VHS making. We hope it will give an insight into the practical experience of movie making with no holds barred. Tell us about your personal "Set Up". Another feature idea is "Technical Tips" quick ideas on how to get those special results without investing a small fortune. Finally, a regular "Practical Equipment/Software Review" where we report on real world experience with equipment and software. If you have a favorite/failed equipment item please tell us or if you have a special technique that you use to get a result please share it with your fellow AMPS members. We would also like to have a "Letters" page, all subjects welcome, even your views on judging!. We need your input!

Our website - comments and ideas for the website please directed to our webmaster Richard Swain.

My set up

Members tell us about their production systems.

Richard Swain

Ely, Minnesota

I have been into video for only about 2-1/2 years. It all started when I volunteered to put together my high school reunion booklet. I was sent over 300 pictures taken by various participants (including myself), but only 90 would fit into the size booklet that met the budget. I decided to take the rest and make a photo album on CD. I wasn't happy with the results, and decided to turn it into a DVD (some people told me that they wanted it, but didn't have a computer). One thing led to another, I got some video from a guy at the reunion who was selling reunion videos, found some good royalty-free music (with the help of Alberto Kniepkamp) and the rest as they say is history!

I evaluated a number of "low-end" editing systems including Ulead Studio and Dazzle and found them less than satisfactory. I downloaded a demo of Sonic Foundry's (later acquired by Sony) Vegas, thought of the limitations of the "low-end" systems, gritted my teeth and sprung for Vegas 5 and DVD Architect. I have not regretted the decision.

It was fairly easy to learn, and the support was tremendous. I experienced some bugs with DVD Architect and the help line gave me a work around and the next upgrade addressed and solved the problem. I like to work with intuitive software and Vegas has generally met this need. When I experienced difficulty in using the trimmer the help line explained the technique with tips on key strokes. The ease of editing is enhanced by the flexibility of the software. I bought the book "Vegas Editing Workshop" by Douglas Spotted Eagle and found it helpful.

Vegas came from software developers who made their name with audio editing programs, and as a result the Vegas sound editing is very powerful. It is integrated with Sound Forge and it is easy to export projects between the two programs for sound sweetening.

I added Excalibur a plug-in for multi-camera shoots and reduced editing a four camera shoot to a manageable, even enjoyable experience.

The Panasonic DVC-80 miniDV camera was only on the market for a short time as it competed

with the top of the line Panasonic DVX-100 but at a greatly reduced price. The Leica Dicomar lens is excellent with a good wide angle enhanced with the Century Optics wide angle adaptor. I seem to need more wide angle capability than telephoto. The XLR microphone connectors require the use of professional microphones and the moderately priced Azden microphones give good results.

The shoulder mount has not been a great success as it takes too long to mount and dismount the camera so it is not used very often but it does give support for hand held shots.

I built the computer with components from Memory Plus and CDW.

The Datavideo DAC 100 is an analog to DV converter. Connect an analog source to the S and RCA inputs and it outputs DV via Firewire to the computer for capture. Very useful.

I shoot a combination of commercial promotional videos ("Why should I use xx company as my outfitter into the Boundary Water Canoe Area"), weddings and other events and short local interest functions – ice carving, snowmobiles etc. I began shooting and editing videos for "fun" without commercial constraints and discovered a whole new world of enjoyable creativity.

Shooting Hardware –

1. Primary Camera is a Panasonic DVC-80 with a Century Optics .6 wide angle lens
2. Azden WLX-Pro wireless microphone
3. Azden SD-X1 shotgun microphone
4. Minipro 645 camera lights w/battery belt
5. Mightywondercam Classic shoulder mount
6. Bogen TH650 tripod

Editing Hardware –

1. White Box computer – 3.0 GHz P4 with 1GB Ram on an Intel D865 motherboard, 2 standard IDE drives (40 GB and 120 GB) and one 150 GB SATA drive. Video presently uses the on-board video controller and an older 19" bottle monitor. (After a few more jobs, I plan on upgrading the video), Creative Soundblaster Audigy sound card and

firewire add-in card. I have another 110 GB drive on the firewire port using a Granite Digital IDE Hotswap box. Windows 2000 is the OS.

2. Datavideo DAC-100 video capture/converter box
3. An old Sony 15" video monitor – (another upgrade item!)

Editing Software –

1. Sony Vegas 5.0d for video
2. Sony Sound Forge 7.0 for audio
3. Adobe Photoshop CS to prepare stills to include in video
4. Boris Graffiti 3.0 for titling
5. Macromedia Flash MX 2004 for some interesting special effects

DVD Creation system –

1. Older modified Gateway system – 1.7 GHz P4 with 512 MB Ram, dual 110 GB IDE drives and Sony DRU 530 DVD burner. Windows 2000 is OS
2. Sony DVD Architect 2.0a for the DVD authoring software

My set up - Richard Swain



Richard at the editing bench working under the supervision of "Foxy Lady".

Some resources for Vegas users:
www.mediasoftware.sonypictures.com
www.vasst.com
www.vegastrainingandtools.com
www.videoguys.com

2005 American International Film & Video Festival

Where and When? This year the Festival will again be held jointly with AMMA and the Ten Best of the West but with a difference. It will be from September 10th to September 17th aboard the "Radiance of the Sea" as she cruises the Alaska coast. If you haven't all ready booked then move with speed as this is proving a popular venue. Contact Harold Cosgrove halmar@niagra.net or the travel agent Susan Henry at shenry@caa.niagra.net for the booking details.

What's new? Read the rules for the details but the most important changes are:

We are accepting PAL entries but only on DVD.

The running time has been extended to 30 minutes.

The use of purchased stock footage is permitted but must not exceed 15% of the running time and must be acknowledged in the credits.

Awards The awards have been extended and now comprise:

For both the General and the Student categories aw

-ards to the Top 3 and best entry by an AMPS-member of at least 2 years membership.

Also; Best editing, Best story, Best experimental, Best documentary, Best travel, Best nature, Best photography, Best by an AMPS member of less than 2 years membership, Best foreign entry, Best short comedy (less than 5 minutes). Certificates of Merit will be awarded at the judges discretion. If you attend the Festival we will expect to show every attendee's entry -time and sea permitting.

There are many opportunities to find a place among the winners. Remember the **closing date** is **August 15th** allow time for the various postal services to make the delivery to a remote corner of Utah!

The **2006** Joint Festivals and Convention will be held in exciting **Las Vegas** - the city that never sleeps and a great place if you need footage of the Eiffel Tower, the canals of Venice, the pyramids of Egypt, the heyday of Rome and the unmarked planes leaving for Area 51. The city where what you do there stays there as they say!

Technical tips

Marking cables - even the simplest editing set up generates a rat's nest of cables and quick identification is a help when making changes. The flat plastic bag closures supplied in many supermarket produce departments make excellent cable markers. They can be written on with a marker pen and then slipped over the cable where they stay in place; for ease of identification put one at each end of the cable. Many supermarkets are now using wire twists but these flat closures are still seen on some specialty breads and muffins.

Microphone booms - when you want to get your microphone close to the actors use a microphone mounted on the end of an aluminum window washing pole. The extending 4 feet to 8 feet pole weighs in at just over a pound and the microphone and extension cable are attached to the pole using Velcro ties from Staples. We use a Propole Model 3208 available from Lowes and Home Depot. Pole

costs \$28 and a pack of Velcro ties is \$5. A professional aluminum mic boom costs around \$180.



Preparing for a shot. Hold the boom level when recording.

Practical equipment/software review

CyberHome CH-DVD 300 DVD/CD Player

There are now many DVD players on the market and as the prices have come down we look for more features. The CyberHome CH-DVD 300 is an interesting and useful addition at the low cost end, being available at BestBuy, Fry's Electronics and Amazon at a price around \$50. Look out for special offers that give \$10 off this price.

This is a compact unit, 9"x2"x9" (wxhxd) weighing 3 1/2 lbs. so it fits easily into a cramped work space. It has all the usual outputs, component video, S video, composite video and stereo sound. It plays DVDs, SVCDs, VCDs, audio CDs and MP3 recordings. We have successfully played many home burnt DVD-Rs created by different processes.

So far so good, quite a few DVD players will do these things, but now for the interesting stuff. Commercial DVDs are preset to play in geographical regions and the players are matched to these regions, but the CyberHome will play DVDs from all regions. It will also quite happily play both NTSC and PAL DVDs and it outputs an NTSC signal when a PAL DVD is played. This means that it truly transcodes the PAL signal so it will play on a regular

NTSC TV. It is also possible to record this NTSC output, we tested this by connecting the S video and stereo sound outputs to the inputs of a Panasonic DVD recorder. One of last year's PAL Festival entries in the CyberHome, a blank DVD-R in the Panasonic, switch on play and record and lo and behold we had a perfect NTSC recording in the Panasonic created from the PAL DVD in the CyberHome. The quality is excellent.

The various functions are accessed via an on-screen menu and include the selection of NTSC or PAL; Interlace or Progressive Scan; Video Output; Aspect Ratio; Audio Output which includes a coaxial digital output for Dolby 5.1 as well as the regular stereo output.

This inexpensive little DVD player offers an astounding range of capabilities and also functions in the basic mode as a good quality DVD and CD player.

Durability and reliability are as yet unknown but the compact size and capabilities make this an affordable and useful addition to any studio set-up.

Editor's thoughts

As you will have read elsewhere in this issue of Movie Makers editor Matt Jenkins has resigned the editorship but stays with us as a Director of AMPS. I have taken over as Editor Pro Tem and will do my best to continue to deliver an interesting and helpful Newsletter. To do this I need your help, please let me have details of your experiences in the world of movie making by e-mail, snail mail or telephone. It would also be great if we can find a new editor. Anyone interested?

These are hard times for organized non-commercial movie making. The traditional film/video clubs face a fatal combination of ageing membership and declining numbers. Sadly the San Diego Club that has hosted the joint Festivals in the past has closed its doors. AMPS members are not renewing. Yet the entries for Festivals are increasing, what is the explanation for this apparent conflict?

Organizations like ours have to offer the membership something in return for taking their hard earned dollars. This Newsletter has been an excellent source of information and I hope we can make it even better, I have introduced some new ideas in this issue, please let me have your comments.

What aspects of movie making do you want discussed? What articles do you want but have never seen anywhere?

The Website set up by Roger Garretson and now with a dedicated Webmaster, Richard Swain, is ready to grow and meet the information needs of members and prospective members.

Tell us what you want in the Newsletter and on the Website, is there anyone out there?

Ned Cordery ned@ampsvideo.com

IMPORTANT NOTICE - PLEASE READ THIS

We want to keep our membership dues at their current level in the face of growing costs. These are modest dues and in return we get real benefits:

Movie Makers Newsletter.

Reduced fees for entries to the Annual Festival.

Awards open to AMPS members only.

Our single largest expense is the production of the Newsletter and we are considering making it available as an Acrobat file distributed directly to members by e-mail. For those of our members signing up to receive the Newsletter this way every two months it will be e-mailed to you and you can open it, read it, print it, electronically file it.

Your e-mail address will **not** be disclosed on the header—this will read "to undisclosed recipients". The file size (probably about 500—700 kbs) will be designed so that it can be downloaded in a reasonable time on a regular dial-up connection. We will never sell e-mail or address lists to outside interests.

If you do not have e-mail or prefer to continue to receive a hard copy we will be happy to honor your request.

We need your input please e-mail your comments and suggestions to:

ned@ampsvideo.com or write me at Goslands Studio, PO Box 820381, Veyo UT 84782

Worth a look - some websites for movie makers

www.postervitati.com looking for a poster of a favorite film to decorate your studio? This is the place. Not inexpensive but enormous selection.

www.writersstore.com all the software for scriptwriters plus an excellent selection of articles on script writing. Also a wide selection of feature film scripts for sale.

www.howtomakeyourmovie.com film school for \$60 on two CD-ROMs. Looks interesting and inexpensive compared with UCLA or USC.

www.hdvinfo.net/ a source for practical info on this new format. Also connects into the best Canon site on the web www.dvinfo.net/ for everything about the XL1, XL1s, XL2, GL2 and Optura range.

Movie Makers Volume 15 May-June 2005

Editor pro tem - Ned Cordery

Dedicated to the interests of the serious non-commercial motion picture maker.

George W. Cushman
Founder
1909—1996

Movie Makers is published bi-monthly by the AMERICAN MOTION PICTURE SOCIETY (AMPS) and features news and articles of interest to the non-commercial motion picture maker working in film or video. Articles may be copied with acknowledgement to the source. Back copies are available for 80 cents including US postage.

The AMERICAN MOTION PICTURE SOCIETY is not connected with any other organization, society, club or association.

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Secretary/Treasurer - Roger Garretson.
Directors - Brenda Lantow, Bob Iehl, Jim Beach, Matt Jenkins.
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Application for Membership The American Motion Picture Society

Membership offers these benefits:

The bi-monthly newsletter Movie Makers.
Reduced entry fees for the annual Festival.
Festival awards open only to members of AMPS.

I wish to join the Society

Annual dues USA	\$10
Annual dues Canada	\$12
Annual dues Foreign	\$13
(Payable to AMPS in US funds)	

Enclosed_____

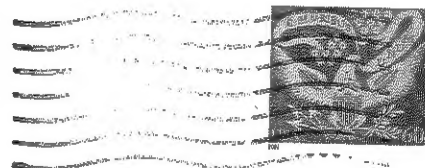
Name_____

Address_____

E-mail address_____

Please mail to: AMPS, 30 Kanan Road, Oak Park,
CA 91377—1105

From:
The American Motion Picture Society.
30 Kanan Road,
Oak Park,
CA 91377-1105



Dr. Matt Jenkins-Comm. Dept 06/01/06
2800 W. Gore Cameron University
Lawton OK 73515



**2005 INTERNATIONAL AMATEUR MOTION PICTURE FESTIVAL
AMATEUR MOVIE MAKERS ASSOCIATION**

Convention at sea Royal Caribbean *Radiance of the Sea* from Vancouver, British Columbia, September 10th to 17th, 2005

Use separate form for each movie entered. This form may be copied

Name of Entrant (Individual or Group/Club, to be used on award) _____
(_____ Group or _____ Club project. Total number of crew working on project _____)

Street Address _____

City _____ State/Province _____ Postal Code _____ Country _____

Phone Number _____ e-mail _____

Production Title _____

Running time (Maximum 20 minutes including titles) _____ minutes _____ seconds

Completion Date (Must be after October 1, 2000) _____

Format must be one of the following: (Please circle one) NTSC: DVD, VHS, SVHS; or PAL: DVD (only)

Video sound must be one of the following. Please circle one (not two): Normal (linear), Hi-Fi, or Silent

I do ___ do not ___ consent to copying my entry to videotape by AMMA for distribution to members and others.

I do ___ do not ___ want to receive judges' comments on my entry

Entry fees must be in United States funds made out to AMMA

AMMA member first entry \$10 - _____

Additional member entries (each) \$ 5 - _____

*Nonmember first entry \$20 - _____

Additional nonmember entries (each) \$10 - _____

Return postage (up to 3 videos) \$ 5 - _____

TOTAL \$ _____

Send entry(ies), payment(s) and entry form(s) in the same package TO ARRIVE BEFORE JULY 15th, 2005. Entries arriving after July 15th will not be accepted.

SEND TO: WALT GILMORE
c/o STAN WHITSITT
941 E. Glenoaks Blvd.
Glendale, CA 91207-1750

Stan Whitsitt - phone: 818-241-4957 or
Walt Gilmore, Contest chair -phone: 818-842-3820
- email: gilko@dslextreame.com

Please indicate disposition of your entry after the Festival:
(Entry tapes WILL NOT be available on the ship)

_____ Return to me, postage is enclosed

_____ Do not return

I have read the AMMA 2005 contest rules on the other side and agree to be bound by them. I understand that noncompliance with any of the rules may result in disqualification and certify that necessary copyrights have been cleared

Date _____

Signature _____

*I wish to become an AMMA "Instant Member" and have enclosed a second check, made out to AMMA, for \$25.00 to cover dues from this date to August 31, 2006 (\$35.00 to include a second member in the same household). I understand that this "Instant Membership" allows me to pay reduced "AMMA member" category Festival entry fees, puts me on the AMMA Magazine mailing list and gives me all the rights of AMMA membership except eligibility for the Oscar Horowitz Memorial Award in 2005.

Date _____

Signature _____

**INTERNATIONAL AMATEUR MOTION PICTURE FESTIVAL
AMATEUR MOVIE MAKERS ASSOCIATION (AMMA)
RULES - 2005**

1. The contest is open to all amateur movie makers everywhere who create non-commercial motion pictures as defined below.
2. Each entry must be a non-commercial motion picture which must be:
 - made for pleasure and/or creative satisfaction by a club or individual producer who had no financial or commercial objective for making the movie;
 - not the basis for any commercial agreement;
 - not subsidized, sponsored, or granted finances by any private, public, government, or charitable organization(s);
 - not made as a "showcase" to advance a professional career;
 - not made as part of a degree program during a course in motion picture production at a college or university.
- 3.1 Best Motion Picture Awards, the number to be decided by the judges, will be given to those movies judged worthy.
- 3.2 The Oscar H. Horovitz Memorial Award will be presented to the best motion picture by an AMMA member of at least one year's membership.
- 3.3 Honorable Mention Certificates may be given to those movies which the judges consider excellent but not "best".
- 3.4 The judges, at their discretion, may award special prizes for separate aspects of movie making.
- 3.5 Any entry may win more than one award.
- 3.6 The name which appears as entrant on the entry form will appear on any awards.
- 4.1 Entries must have been completed after October 1, 2000.
- 4.2 Video entries may be in NTSC on DVD, VHS, or S-VHS, OR PAL DVD. Video sound on tape may be in Standard (normal, linear, mono) track or Hi-Fi.
- 4.3 To protect your video material, provide a leader of at least 30 seconds of black, color bars or graphics.
- 4.4 Do not send original or edited master tapes.
- 4.5 Motion pictures which have previously won an AMMA or SAVAC contest award of any kind are ineligible to be entered. Motion pictures that failed to win in a first attempt may be entered again one time only.
- 4.6 Entries may not contain "Award" leaders.
- 4.7 Each entry must be on a separate cassette or disk with no other material and must have a separate entry form. Copies of the form are acceptable.
- 4.8 Title, name and address must be on each tape or disk.
- 5.1 All entries must be available for exhibition at the annual AMMA convention at sea, September 10th to 17th, 2005.
- 5.2 AMMA reserves the right to copy any or all entries for exhibition and/or educational purposes.
- 5.3 The producer is responsible for all necessary copyright clearances for material used in the entry.
- 6.1 Entries for the AMMA 2005 Contest will be accepted until July 15th, 2005. Entries arriving after July 15th will not be accepted.
- 6.2 An entrant may enter no more than three entries.
- 6.3 Entries should be mailed First Class, Priority Mail, or equivalent. Do not send entries by United Parcel Service, registered mail or any way that requires a signature. Receipt of entries will be acknowledged promptly.
- 6.4 Entries which are to be returned to the sender should be in packaging which can be reused or with return packaging enclosed with the entry.
- 6.5 AMMA will return entries only if the return postage fee has been paid.
- 6.6 AMMA will exercise reasonable care in the handling and use of all contest entries. Nevertheless, neither AMMA nor its agents will be responsible for loss or damage to entries.
- 7.1 All entries will be judged in the format submitted.
- 7.2 Entries will be judged by a panel of several judges. The panel's decisions will be final. There is no appeal.
- 7.3 Winning movies will be announced at the Convention. Winners will also be published in The AMMA Monitor.

(This form may be copied)

2005 ANNUAL FESTIVAL OF NON COMMERCIAL MOVIEMAKERS

I wish to attend the 2005 Cruise Convention aboard the Royal Caribbean ship "RADIANCE of the SEAS" sailing from Vancouver, Canada Sept.-10-2005 to Sept.-17-2005.

I am enclosing \$20.00 US funds (cheque or money order payable to AMMA) for the initial deposit
I understand this will be deducted from my final deposit at the time of booking.

This request along with your personal information listed below will be forwarded to travel agent Susan Henry of the Canadian Automobile Association. (CAA, AAA In the US) Susan will then contact you personally to provide you with cruise details and for you to choose your stateroom preference and travel arrangements if needed. At this time you will be required to pay your cruise booking deposit.

The staterooms we have on hold will be placed back on the open market on May-10-2005 so your details MUST REACH US BEFORE MAY-5-2005

PLEASE PRINT CLEARLY

Name.....

Address.....

.....

Phone No.....eMail

The best LOCAL TIME of day for Susan to contact me is... ..

You may phone us with your details at 1-800-668-9041 or mail this form to :-

Harold Cosgrove
PO Box 474
Lewiston, NY. 14092.

or in Canada

Harold Cosgrove
PO Box 793
Niagara Falls, ON. L2E 6V6.

NOTES :-

Please send only ONE detail sheet for EACH STATEROOM required.

Susan can be contacted by phone at 1-905-357-0001 or eMail shenry@caa.niagara.net

I wish CAA to charge travel cancellation insurance to my account. (please circle) yes no

I would prefer (please circle) :- Inside - Outside - or Balcony Stateroom for ____ People.

I am a member of :- (Please Circle) AMMA - AMPS - TBW - OTHER.

2005 CONVENTION DETAILS

Arrangements are well underway for the 2005 - 7 day cruise convention to Alaska. The cruise will be hosted by AMMA with invitations to AMPS, Ten Best of the West and SCCA to join us (as well as any other Movie Making group or individuals.) We have been offered special group rates from Royal Caribbean on the magnificent 90,000 ton "RADIANCE of the SEAS" sailing on September 10th, 2005 round trip from Vancouver British Columbia, Canada. Below you will find the basic details along with answers to questions you may have. If you need more information or are not sure about the arrangements you can call me at 1-800-668-9041 or eMail me at halmar@niagara.com.

1) Proposed Itinerary

- Day 1 - Sail from Vancouver approx. 5pm.
- Day 2 - At sea - **First day of convention 9am to 5pm.**
- Day 3 - Full day in Juneau.
- Day 4 - Full day in Skagway.
- Day 5 - Full day cruising the Hubbard Glacier.
- Day 6 - Full day in Ketchikan.
- Day 7 - At sea - **Second day of convention 9am to 5pm.**
- Day 8 - Arrive back in Vancouver at approx. 8am

2) Stateroom Cost

- Includes all taxes and port charges** and will apply to anyone joining our group (relatives, friends or even enemies.)
- Inside Stateroom - approx. \$800.00 US (\$1021.00 CDN.) **Double occupancy**
- Outside Stateroom - approx. \$900.00 US (\$1171.00 CDN.) **Double occupancy**

3) Convention Registration

- Since Royal Caribbean will supply a conference room and audio/video equipment free of charge, and there will be a banquet every night!! there will be **no registration fee, however, advance registration will be required.**

4) Staterooms on Reserve

- We have 25 staterooms on hold. (5 inside and 20 outside) These will be available at the above prices until **MAY - 10 - 2005**

5) Deposit

- A deposit for each stateroom of \$400.00 US (\$500.00 CDN.) will be required at the time of booking and the final payment will be due by **JULY - 1 - 2005**

6) Booking

- In order to guarantee the quoted rates all bookings **MUST** be made through the same agency. We have chosen the AAA Travel Service (CAA in Canada) (who Mary and I have used for our personal travel arrangements for many years.) Here's how it works. You will send your initial registration to us and we will pass it along to the travel agent. She will then contact you by phone to make your stateroom choice and offer other travel services that you may wish to use. The most convenient way to make payments is through the AAA with your charge card.

7) Home to Ship

- Traveling from home to the ship is your own responsibility as with any normal convention. However AAA will be able to assist you with travel to the ship if you so desire.

8) Travel Insurance

- We strongly recommend that you take out **cancellation insurance**. This can be purchased through AAA and the cost will be relative to the cost of your stateroom. (Check to see if your charge card covers this cost automatically.)

9) Self Reservation

- You can of course make your own cruise ship reservations through your regular travel service but you will not enjoy our low group rates!

10) Brochures

- We hope to have Royal Caribbean brochures available at this years convention in Victoria for all who may be interested. In the mean time you can check out all the **Radiance of the Seas** details on the web at www.royalcaribbean.com.

Harold Cosgrove - AMMA Convention Chair.

Entries must
be received
by
**August 15th
2005**

American Motion Picture Society
Invites entries for
The American International Film & Video Festival
2005
76th Consecutive Year

This form
for NTSC
(USA &
Canada)

Please print clearly & complete a separate form for each entry.

Name _____

Address _____

State/Prov _____ Zip/Post Code _____

Country _____

E-mail address _____
(for confirmation of receipt only)

Title _____

General ☐ Student ☐ Running time _____
(maximum 30 mins.)

Genre: Documentary ☐ Story ☐ Nature ☐

Comedy (5 min) ☐ Travel ☐ Experimental ☐

Format: VHS ☐ SVHS ☐ Hi8 ☐ miniDV ☐

DVCAM ☐ DVD ☐

Entry Fees

(Please check)

First entry (members)	US\$ 10.00
Student (members)	US\$ 8.00
First entry (non-members)	US\$ 12.00
Students (non-members)	US\$ 10.00
Additional entries (members)	US\$ 4.00 each
Additional entries (non-members)	US\$ 6.00 each
Return postage	US\$ 4.00 each
New membership (USA)	US\$ 10.00
New membership (Canada)	US\$ 12.00
(this is optional, new members will qualify for the members rates immediately)	

TOTAL ENCLOSED \$ _____

Payment must be made in US funds. Checks, bank drafts, money orders must be cashable at US banks. Please make payable to American Motion Picture Society

The optional membership fee is for one year and includes "Movie Makers" our bi-monthly newsletter.

Entries without return postage will be placed in the AMPS library.

Mail your entry to arrive no later than AUGUST 15th to:

Goslands Studio

PO Box 820381, Veyo, UT 84782 USA

(Entries must be received by August 15th 2005)

Please enclose this form, your entry, fees & label with your address if you want your entry returned

This form for US and Canadian entries

I have read the Definitions and Rules of the Festival and confirm that my entry conforms to these. I confirm that all applicable copyright clearances have been completed and I have documentary confirmation of this. I affirm that all the information submitted is true and correct.

Signed _____

Date _____

Awards

General 1st, 2nd and 3rd and Best entry by an AMPS member (minimum 2 years)
Student 1st, 2nd and 3rd and Best entry by an AMPS member (minimum 2 years)

Best editing, Best story, Best experimental, Best documentary, Best travel, Best nature,
Best photography, Best new AMPS member (less than 2 years), Best foreign entry,
Best short comedy (max 5 minutes), Certificates of Merit.

Mail your entry to: Goslands Studio, PO Box 820381, Veyo, UT 84782 USA
Entries must be received by August 15th 2005

US and Canadian entrants please use this form (NTSC)

AMERICAN INTERNATIONAL FILM & VIDEO FESTIVAL 2005

76th Consecutive Year

Please read these Definitions and Rules carefully before sending your entry.

General entrants

Productions made solely for fun and pleasure, for artistic expression or to make a statement about society with no profit motive in mind, have not been subject of any sales or rental agreement prior to entry in the Festival nor expect to be after the Festival and have not been made as a part of a college course. No person working on any aspect of the production may be paid or rewarded for their services nor may the production be sponsored by any commercial organization. Entries may be made by individuals or more than one person, such as a club or group, provided the financial conditions set out are met. This Festival is for non-commercial productions only and we ask that the makers respect this requirement

Student entrants

Productions made by a student or group of students in full or part time education. The production must not have been subject of any sales or rental agreement prior to entry in the Festival nor expect to be after the Festival. No person working on any part of the production may be paid or rewarded for their services. This Festival is for non-commercial productions only and we ask that the makers respect this requirement.

Rules

1. The Festival is open to all motion picture makers throughout the world
2. The language of the Festival is English and dialog or narration must be in English or with English sub-titles provided by the producer.
3. Entries must have been made within the past three years. Previous entries may not be re-entered.
4. Entries must be on one of the video formats listed. Entries originated on film are welcome but must be submitted on one of the video formats listed. PAL entries **MUST** be on DVD.
5. Entries may be on any subject with a maximum running time of **30 minutes** including titles and credits.
6. The producer must secure all copyright clearances where applicable, particularly those relating to music and sign the copyright release. By doing this the entrant agrees to release the Festival, its organizers, AMPS its officers and representatives from any or all claims arising from their submission.
7. The use of purchased stock footage is permitted but must not exceed 15% of the running time and must be acknowledged in the credits.
8. The use of buy-out and royalty free music is permitted.
9. Only one entry per video tape or disk.
10. Use a separate form for each entry. Please duplicate the entry form if needed.
11. The entry form must be enclosed with each entry.
12. The judge's decisions are final and binding on the entrants and the organizers.

Entry Information

1. Receipt of entries will be acknowledged by e-mail or by self addressed and stamped postcard.
2. Whilst great care will be given to all entries neither the Festival nor its sponsors or organizers can be responsible for damage or loss.
3. A list of the winning entries and their makers will be published in Movie Makers and on the AMPS website.
4. The judge's report sheets will be mailed to all entrants with a list of the winners.
5. All entries will be returned as soon as possible where the producer has requested return and enclosed funds for return postage. If return postage is not included the entry will be held in the Society's library.
6. Foreign entries should be sent by Air Parcel Post or Air Small Package. Please check your local postal regulations for shipping and the return of your production and let us know if any special regulations apply.
7. Mailing, please allow at least one week for US entries, two weeks for Canadian entries and a month for air mail International entries. When entries are received after the closing date we will notify the entrant and hold them for next year's Festival.

CLOSING DATE FOR THIS YEAR IS AUGUST 15th

TEN BEST OF THE WEST

50th Annual Film/Video Competition

1. The contest is open to any amateur producer whose legal home address is in any of the following States or Provinces: Alaska, Arizona, Arkansas, California, Hawaii, Idaho, Iowa, Kansas, Louisiana, Minnesota, Missouri, Montana, Nebraska, Nevada, New Mexico, N. Dakota, Oklahoma, Oregon, South Dakota, Texas, Utah, Washington, Wyoming, British Columbia, Alberta, Saskatchewan or Manitoba.
2. Award-winners, 2005, will be exhibited on the "Convention Cruise 2005", September 10th – 17th, 2005
3. All entries must be in the hands of the Contest Chair by July 1st, 2005
4. "Requested-return" videos entered in the Contest shall not be held for more than 45 days after the closing date.
5. The Victoria Club will present a certificate of merit to each contestant whose video is selected as being among the Ten Best. An award will be given also for the Most Humorous entry, whether or not it places in the Ten Best. Honorable Mention certificates will be given for videos judged excellent but not one of the Ten Best. All contestants will be given the judges' comments and a complete list of all entries with the names of their producers.
6. Entries may be copied with permission of owners, as agreed to on their entry forms.
7. All entries shall be considered to have been amateur in intent, shall have been made solely for fun and pleasure with no profit motive in mind, and shall not have been subsidized in any form. Videos made during a course of study in video production in a college or university leading to a degree are not eligible.
- 8 The producer must not receive payment, nor make payment to others for work on the production. Any professional (copied or purchased) footage used must not exceed 10% and must be acknowledged in the credit titles. If, after the Contest, it is found that the producer's statements are erroneous in regard to intent or financial assistance, the award will be recalled. The recall and the reason for the recall are to be published, and all associations or clubs are to be notified.
- 9 The Victoria Club will inquire of each entrant, on the entry form, if the requirements of Rules 7 & 8 have been met.
10. Videos by groups of amateur club members may be entered in the contest, provided all individuals connected with the video production come under the status of Rules 7 & 8.

Sponsored by AMMA and the Victoria Video Club

Competition Rules - 2005

11. Neither the Victoria Club nor the judges who this club selects shall discriminate in any way on the acceptability of video format, nor of classification such as travel, documentary, scenario, special effects or animation. Acceptable video formats are stated on the entry form. Each entry must be recorded on a separate disk or tape.
12. All entries shall have titles and credits.
13. Videos that have previously won places as one of the Ten Best or have received Honorable Mention cannot be re-entered.
14. No producer may enter more than two videos.
15. The Victoria Club shall immediately acknowledge to the contestant, by email or letter, the receipt of the contestant's entry.
16. The entrant shall enclose entry fees according to the schedule on the entry form, payable to the Victoria Video Club. If the entrant wishes to have his or her entry returned, he or she must include sufficient funds to cover the postage. [Bear in mind that postage fees are usually higher than the value of the disk or tape.]
17. Viewing time for each entry is limited to a max. of 15 minutes .
18. Canada Customs Postal Dept. has been sometimes slow in clearing mail from the US. But US entrants should not be discouraged from entering the Ten Best of the West. Send the package by Air Mail and allow about two weeks.

JUDGING

- A: The judges shall be asked to select what they consider to be the Ten Best videos submitted and those eligible for special awards.
- B: The Victoria Video Club shall not impose on the judges any points or scoring system. The judges are to judge the videos in a manner of their own choosing.
- C: The Ten Best videos will not be ranked in any order. All Ten Best award-winners shall be ranked equally.
- D: In all cases, the decision of the Judges is final.
- E: The names of the judges shall be published at the time of when the awards are made known.
- F: Although all reasonable care will be exercised in the use and handling of entries, neither the Ten Best of the West Contest Committee nor the Victoria Video Club will be responsible for the loss or damage of entrants' videos.

REMINDER: Closing Date for the Ten Best of the West Contest 2005 is JULY, 1st.